FURNITURE —

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Peck & Hills

FURNITURE CO.

MFRS.

DEPENDABLE FURNISHINGS

LOS ANGELES · OAKLAND · SAN FRANCISCO

FLOOR COVERINGS

Purv. High Ridge
11/96

One of the Exhibits at the Panama-Pacific International Exposition

San Franciscans affectionately called the Exposition the "Jewel City," and rightly so. Viewed by night and by day, from the Bay or from the hillside, it was like a glorious opal set by a sea of gold. There are no words to describe the varied impressions one received. It just baffled description, that's all. Every palace or building in the grounds was in itself perfection, while the unique exhibit of the Peck & Hills Furniture Company in the Palace of Manufactures was one of many gems that formed a worthy setting for our Jewel City's crown.

Down the "Avenue of Palms" and close by the "Tower of Jewels" was to be found the entrance to the Manufactures Building.

This was the main aisle. One was attracted on every hand by the originality and beauty of booth architecture as much as by the exhibits. About half way, and a veritable cluster of booths, each in itself a work of art, greeted the eye.

The great exposition is now a thing of the past. But let us now enter these booths together—in *imagination*. Let us see them again as did those who visited the Exposition, and who came away impressed and pleased beyond expression with the wealth of beauty and harmony and good taste in home furnishings afforded. First we will enter the model "Living Room"—and then pass through the other rooms in their successive order.

LIVING ROOM AND DEN

The doors open into a spacious and lofty *Living Room* which instantly calls to mind the home of revered memory at Mount Vernon. There is a cozy Colonial feeling about the Georgian Period (1714-1820) in which the types of Chippendale and Manwaring (1750) are here blended. Whether you rest on the ample sofa by the light of the great fireside, or take your position by the writing table at the opposite end of the room, the effect and impression are one and the same; there is a sense of strength, beauty, and restfulness about the entire scheme.

Adjoining one end of the Living Room is the *Den*. "Whittington" chimes are sounding from the handsome clock in the corner. By shifting that lever on the dial plate you may sound the "Westminster" chimes also. This is one of the finest eight-day, two-chime, nine-tubular bell movements ever imported. It is self-adjusting. You can turn the hands backwards or forwards without shutting off the chime or strike, and it will chime and strike correctly when it gets to the hour. Both chimes and hour strike can be silenced whenever desired.

The other furniture in the room—Arm Chair, Rocker, Book Stand, Lamp, Fernery, Center Table and Chaise Lounge (or Day-Bed) is of a distinctly Adam design (1771) which harmonizes well with the type of the Living Room close by.

In both Living Room and Den the furniture is of fine old Santo Domingo Mahogany and the finish a tone of rich Adam brown. The covering is a very happy selection—a warm French Gray color of "Frise" mohair velvet of rare quality.

The interior woodwork is in Ivory, retouched with gold. The wall paper is a neutral drab shade with a "Chippendale" motif thereon. Those rich "Copenhagen" blue hangings are made of fine "Angelo" velour, and the light ivory curtains you see inside of them and doubled next to the windows are made of genuine *silk gauze*, which radiates, diffuses, but never absorbs, light. This material has been specially designed and is manufactured in a variety of shades, every color pleasing to the eye; delightful and delicate of harmony.

Living Room Suite No. X430—Georgian Period—Our Exhibit Panama-Pacific Exposition

FLOOR COVERING

Covering the entire floor of both Living Room and Den is a woolen carpet of the color of Quaker Gray. Surmounting this, in the Den, is a genuine "Royal Keshan" rug, an exquisite specimen of the art, and something one can never tire of studying.

In the Living Room, the central floor attraction is a "Royal Ispahan" rug, one of the finest and rarest types that Persian artists have produced.

At either end of this gem are two fine "Kirmanshah" rugs of equal character and harmony.

On the East side of the Living Room the floor rises by two steps; one set of steps leads to the Bedroom, the other to the Dining Room. Fine specimens of Persian runners of the "Sennah" type cover these steps. The colorings have been carefully chosen so as not to clash with the schemes of either room.

BEDROOM

In the bedroom we find an innovation in furniture manufacturing and finishing. Fine mahogany pieces of a composite period type—(Chippendale 1750—Adam 1771)—including Twin Bedsteads, Dressing Bureau, Chiffonier, Dressing Table, Writing Table, Lamp Stand, Chairs, Chaise Lounge, etc., have been finished in Old Ivory Enamel. The result is remarkably effective, and viewed in harmony with the warm gray "Wilton" carpet beneath, the ivory wood trim and panelling around the base of the room, and the Wistaria silk "Tekko" paper on the walls, combines to make a color setting that may be safely followed out in the "Home Beautiful" of the future.

The draperies are made of a fine antique satin, trimmed with Galloon Braid and Bullion Fringe of the shade of light ivory. The color of the satin (a delicate shade of Wistaria) was specially made to harmonize with the rest of the scheme. Fine Marquisette curtains, edged with Cluny lace, line the four windows of the room, and surmounting the side hangings are Lambrequins of a conventional design of the period. The silk furniture covering selected is an imported, two-tone velour, with the shade of "Amaranth" dominating.

The lighting effect in each room has been studied with a view to the period.

Bedroom Suite No. X441—Chippendale Design—Our Exhibit Panama-Pacific Exposition

Here in the Dining Room, although our "officer in charge" seems to have left nothing edible around that we could consume, yet a feeling comes over us of "satisfaction" with everything our eyes rest upon. From the rich Colonial cut glass in the Cabinet to the "Sheffield" plate on the Dinner Wagon, the one word which rises to our lips is "perfect". Deep golden brown "Anciennes" velour composes the drapery, and light curtains of golden brown silk gauze line the windows. We are in the "Stuart" period (1660-1714) and the style is that of "Charles the Second" (1660-1685). The handsome Chairs, Buffet, Tea Wagon and Dining Table with their twisted column bases are all made of fine old Cathedral Oak, so finished that one might almost believe that they were genuine antiques, and not just "reproductions". When such perfect examples are before us, well may we say, "Give us reproductions for preference if manufactured by the Peck & Hills Furniture Co." They are likely to last as long as the originals ever did and be usable and serviceable throughout.

The high oak panelled wainscot with the heavily embossed gold bronze leather set in the niches of the framework is eminently typical of the reign and time of Charles the Second. What wonderful old stairways, mysterious rooms and secret passages were hidden or concealed by the hangings and panellings of those old days! After visiting some of those old Medieval homes and castles we do not wonder at what the people of that time endured, but we wonder, often, at what they lost; and so we come back to America, thanking Heaven for the sacredness of home, glad that we live in the light and in a land that knows not fear.

Rug? Oh! yes, that's a genuine "Royal Sarouk" type, took years to make, and, under present conditions, may be years before such another type can be again produced in the country from which it came. The design is a creation of the Court's best artist. The colors throughout are exquisite in their blending and the harmony evolved by the use of such a room of Charles the Second is "A thing of beauty and a joy forever".

Dining Room Suite No. X429—Charles II Period—Exhibit at P. P. I. Exposition

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Hotel Interior, Fitted with P. & H. Dependable Furniture

Another Hotel Interior, Fitted Throughout with P. & H. Reed Furniture, Manufactured in Their Own Factory

A Hotel Chamber, Fitted with Dependable P. & H. Furniture

NO.X 336
NO.X 337
NO.X338
NO.X 339
NO.X 340
NO.X341
NO.X342

PERIOD STYLES IN FURNITURE

Historical designs are those that have stood the test of time. All periods have a history and the student may delve into the mysteries of design as deeply as desired, always finding something interesting and instructive. A knowledge of Period Styles in Furniture is essential to those who would correctly and properly furnish a home.

Furniture designing originated with the ancient Egyptians. Then came classic Greek and Roman forms; later Byzantine, followed by the Gothic, which was supreme for centuries. This was distinctly an ecclesiastical style, and far more suited to architecture than to furniture. In the early days furniture was patterned closely after the architecture of the period.

In the latter part of the fifteenth century a Renaissance in every branch of art and industry started. Commencing in Italy it spread over Europe and continued for about one hundred years. During this period great progress was made in architecture and furniture designing. Under the reign of different monarchs various types were designed and came to be known as Period styles, frequently taking the name of the sovereign under whose reign they were developed.

This was particularly true in France where distinct types were developed under the reigns of Louis XIV, Louis XV and Louis XVI (1643-1793) and are so called and much copied to this day. During the reign of Napoleon (1793-1814) the style developed was known as Empire. Each of these styles was characteristic of the reigning monarch.

In England, where most of our Period designs originated, furniture designing started with the "Tudor" under Henry VIII (1509-1547) followed by the "Elizabethan" (1558-1603). Under the Stuart line of Kings (1603-1688) the predominant design was known as *Jacobean*, which included the "Charles II" style, of which the twist leg is characteristic. Later followed the William and Mary design (1688-1702) and Queen Anne (1702-1714). All of these various styles were included in what is known as the *English Renaissance Period* (1509-1714).

(*Continued on page 16*)

ELIZABETHAN SUIT Nº X 443

(*Continued from page 14*)

From the reign of George I in 1714 to George III in 1820 the period was known as *"Georgian"* or the Golden Age of English Furniture, and included the work of Chippendale, Hepplewhite, Adam Brothers, Sheraton and many other dominating figures, each leaving a style to bear his name, many of which are popular and much copied at the present time. In fact most of our period designs today are taken from the books published by those master cabinetmakers of the *Georgian* period, who catered to and received the support of royalty. Good furniture was then hand made and expensive, and could only be afforded by the wealthy.

Oak was and is used today for the Jacobean designs while Mahogany and Walnut were the other principal cabinet woods. A good deal of marquetry was employed, particularly by Sheraton, and the French used Vernis Martin and painted decorations.

Among the more recent styles might be mentioned the "Victorian" which was an attempt of the English to copy the French "Empire." The *"L'Art Nouveau"* is a modern French idea. During the Renaissance period other European countries had their particular styles, such as the German, Flemish, Holland, Spanish or Moorish, but these have not been copied in the United States to any extent.

In the early years of American history much excellent furniture copied from European models was made by American cabinetmakers. Then followed a period of reaction; furniture was loaded with cheap ornaments and meaningless carving, partly due to the introduction of labor-saving machinery and perhaps more to the lack of an artistic sense on the part of the manufacturers, the main idea seeming to be quantity and not quality. More recently, however, expert designers have been employed and our products have shown great improvement. Today our furniture is being made of a quality equal to any in the world.

In addition to the styles mentioned above we now have the Colonial, the Arts and Crafts, and the Mission, which originated in the Spanish Missions of California. These styles are purely American.

Limitations prevent our going into details concerning the work and characteristics of the different periods, but in the pages of our Big Catalog as well as in this Booklet frequent reference is made to the design from which an idea of the style may be formed.

CHARLES II SUIT Nº X442

William and Mary Period

William and Mary Period

WILLIAM & MARY SUIT Nº X446

William and Mary Period

William and Mary Period

Jacobean Period

Queen Anne Period

Chinese Chippendale

ADAM SUIT NoX 444

Adam Design

Sheraton Design

Louis XVI Period

Austrian Chalet

Mission Design

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There are a great many people who do not find it possible or practical to go to the city to make their purchases for the home and they often experience the greatest difficulty in purchasing at home all the articles they desire. The stocks in their own home town must necessarily be limited, the local furniture dealer has neither the room nor the trade to justify him carrying such a stock as would be necessary to

supply every local need and the result is his trade goes without many things they would like if they could get them. The P. & H. Way overcomes this difficulty. It gives the local merchant a chance to give his trade regular city service and all without increasing his overhead expenses. If the dealer does not have in stock what the customer wants, he will order any article selected from our catalog. Your home merchant is thus enabled to compete successfully with the largest city concerns and mail order houses. He can render a better service and furnish goods that he can stand back of with his reputation and our guarantee. Such transactions are handled with a minimum investment, the dealer is satisfied with a smaller margin of profit and it is advantageous to the customer on account of the wider selection afforded, and because the P. & H. Plan means PATRONIZING A HOME INDUSTRY. When the merchant orders P. & H. furnishings in this manner, he takes all the responsibility of the customer's satisfaction on his own shoulders. He receives the goods and delivers them to his customer in perfect order. He guarantees the quality of the merchandise purchased and satisfaction to his customer and is able to make such a remarkably liberal guarantee because Peck & Hills Furniture Co. stands right back of him.

Or, if possible to visit our nearest local house, your dealer will give a card of introduction to any of our salesrooms in New York, Chicago, Denver, Los Angeles or San Francisco and you can personally make selections from actual stock, and have finished or upholstered as desired, which will be shipped to and delivered by your local dealer, and you pay him. No red tape, no trouble and no liability.

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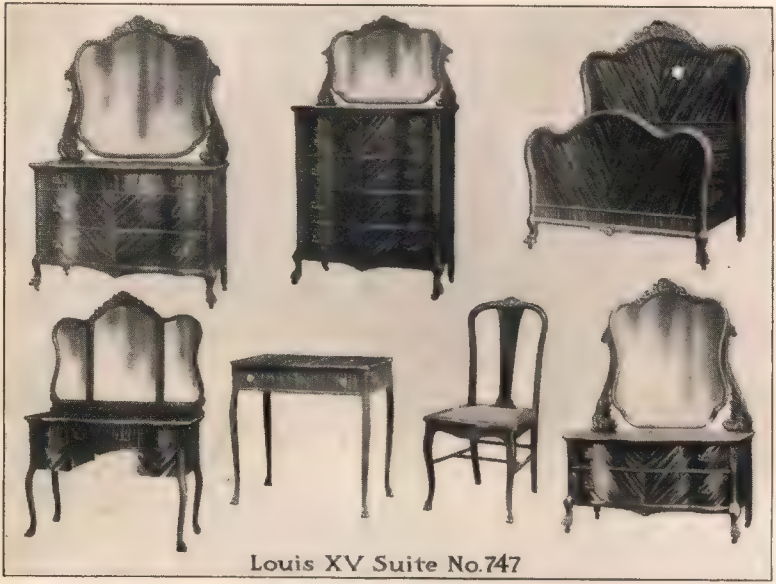


Louis XV Suite No.747

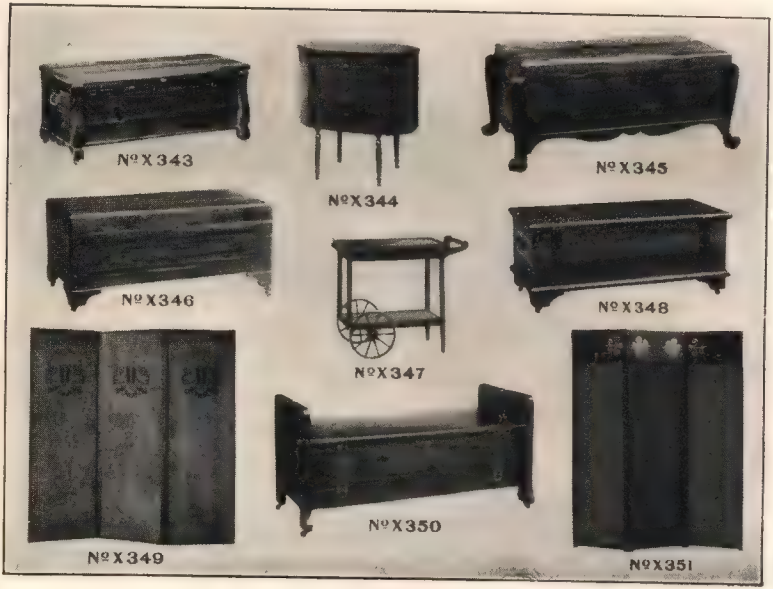
Louis XVI Suite No. 884

Adam Suite No 921

William and Mary Suite No. 910

French Chippendale Suite No. 93

Queen Ann Suite No.927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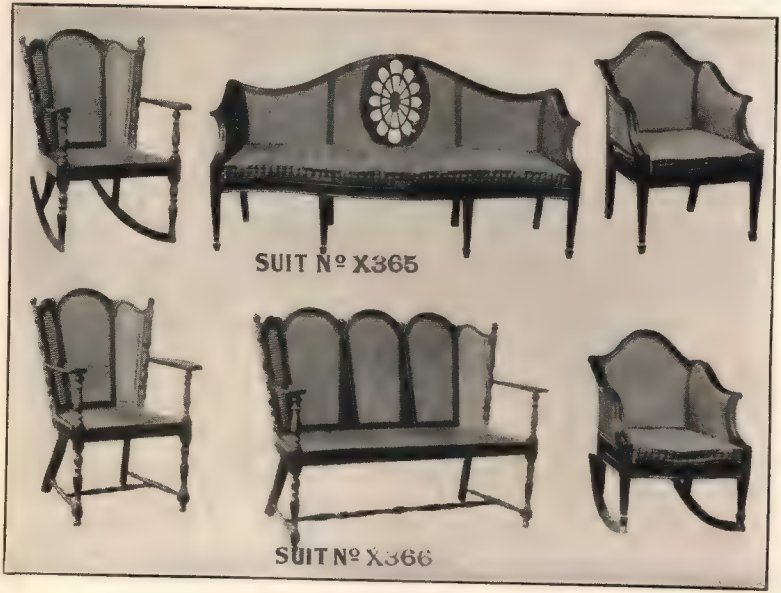

Adam Design

William and Mary Period

Charles II Period

William and Mary Period

William and Mary Period

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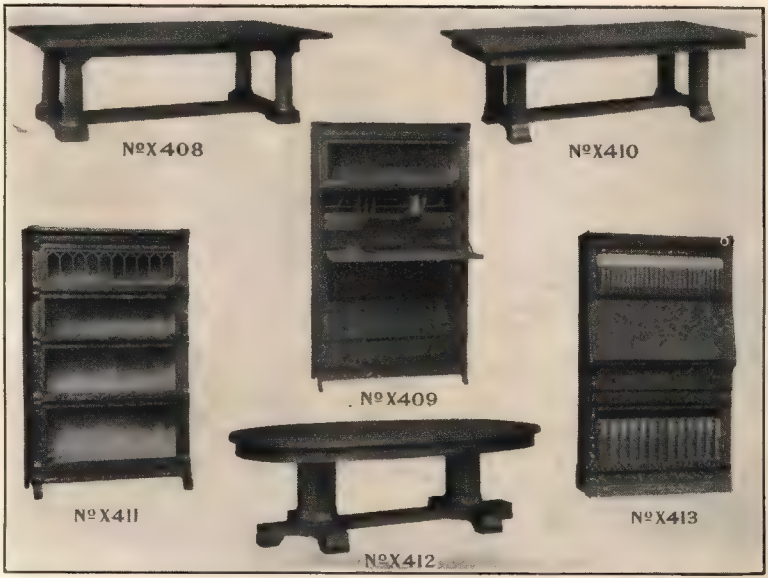

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